

DO THE
WOMEN WEAR
THE
TROUSERS?



IONA PEAT



DO THE WOMEN WEAR THE TROUSERS?

THE CONCEPT

IN THE SMALL VILLAGES OF CRICH AND HOLLOWAY THEY HAVE QUITE THE HISTORICAL NARRATIVE, **RICHARD ARKWRIGHT**, **JOHN SMEDLEY**, AND **FLORENCE NIGHTINGALE** ARE PROMINENT FIGURES IN THE LOCAL AREA WHO ARE LOOKED UP TO AND WELL KNOWN. RENOWNED FOR THEIR PIONEERING CONTRIBUTIONS TO TEXTILE INNOVATION, MANUFACTURING, AND HEALTHCARE, RESPECTIVELY, THESE INDIVIDUALS HAVE ATTAINED A RESPECTED STATUS WITHIN THE RECORDS OF INDUSTRIAL PROGRESS. HOWEVER, BENEATH THE SURFACE OF THEIR MONUMENTAL ACHIEVEMENTS LIES A CRITICAL, YET OFTEN OVERLOOKED, DIMENSION: THE INDISPENSABLE ROLES PLAYED BY THE WORKFORCE UNDER THEIR VIEW. NOTABLY, A SIGNIFICANT CONTINGENT WITHIN THIS WORKFORCE **COMPRISED WOMEN**, WHOSE ENGAGEMENT AND CONTRIBUTIONS CONSTITUTED FOUNDATIONAL PILLARS CRUCIAL TO THE OPERATIONAL SUCCESS OF ARKWRIGHT, SMEDLEY, AND NIGHTINGALE. THESE PEOPLE HAD A GREAT IMPACT ON THE AREA IN TERMS OF PROVIDING JOBS FOR THE LOCAL COMMUNITY AND THE SURROUNDING AREA, BUT ALSO BENEFITTED A LOT WITH WHAT THEY CREATED WHILE THE WORKERS GOT NOTHING. FLORENCE NIGHTINGALE WORKED WITH WOMEN TO PROVIDED STERILE TREATMENT IN THE CRIMEAN WAR AND FURTHER HELPED THE NURSING COMMUNITY FOR THE BETTER, PERHAPS FOR MANY WOMEN SHE IS A FIGUREHEAD.



HANDS ON



DO THE
WOMEN



WEAR THE
TROUSERS
?



IN A WOMENS
WORLD



DON'T

FORGET



US



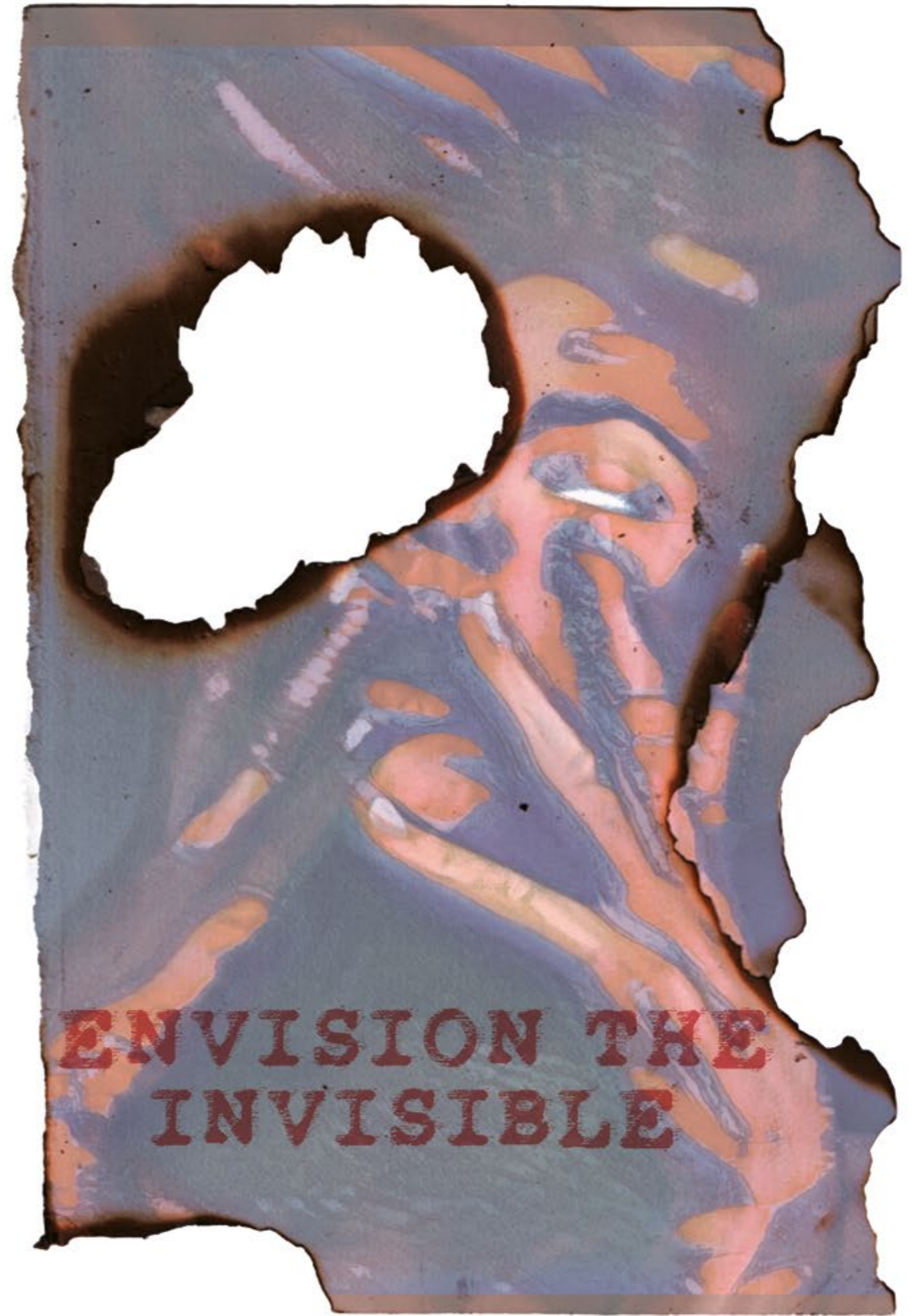


THE WORKERS TEA





HARD HANDS AT WORK



ENVISION THE
INVISIBLE

WOMEN



?? DON'T WE ??







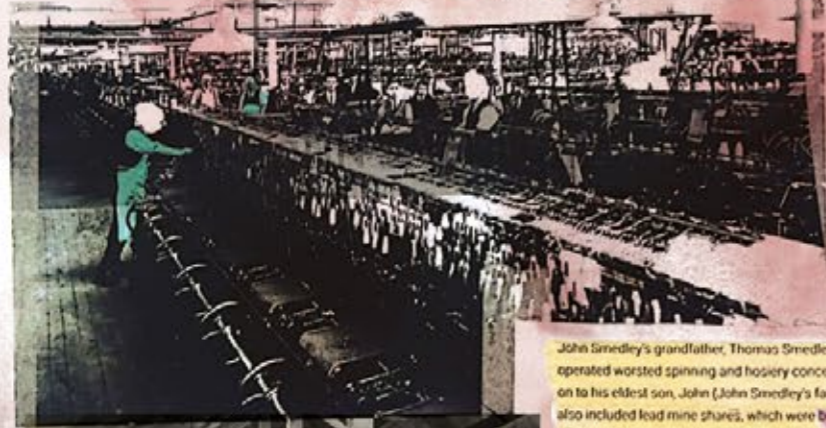
collage / texture of metal / conjoined iron using black ink.



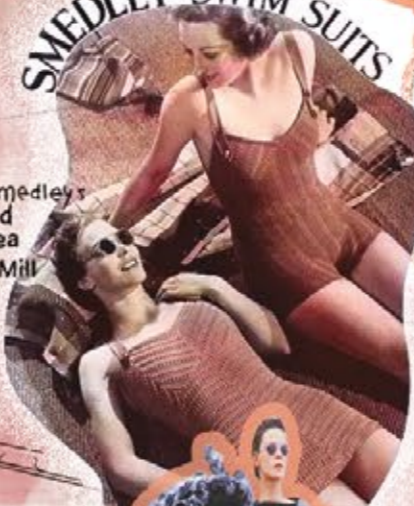
CLO3D



CARDIGAN CAD



SMEDLEY SWIM SUITS



The Smedley and Lea Mill

John Smedley's grandfather, Thomas Smedley (1739-1800), inherited a small hand-operated worsted spinning and hosiery concern in Warkworth which he, in turn, passed on to his eldest son, John (John Smedley's father, JS senior 1764-1840). Thomas's will also included lead mine shares, which were bequeathed to his six children, one of whom was Hannah (JS's aunt). (Hannah later married Lea lead merchant, John Alsop junior, whose father (also John) at the time (1807) was the manager of Peter Nightingale's cotton mill at Lea Bridge). JS senior was impressed with Richard Arkwright's mill at Cromford and, accordingly, gave some thought to the possible expansion of his own business. Such an opportunity arose in 1818 when he was able to acquire the lease of Peter Nightingale's cotton mill (est 1784) at Lea Bridge. At the same time, the Smedley family moved from their Warkworth home to Cromford Bridge House, which was also part of the Nightingale estate. The following year (1819), JS junior began a 7-year apprenticeship at Lea Bridge in the art of a hosier and wool comber.



COLLAGE METHOD DESIGN



Shape

loose knit

different textures

texture + colour

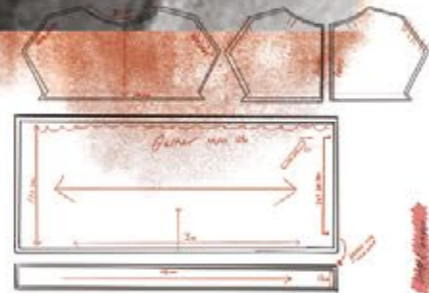


DRAPING A CARDIGAN



2024-
CLO 3D

1917





TEXTURE

I FOUND FABRIC TEXTURE TO KEY TO MY COLLECTION, I NEEDED THE FABRIC TO BE NATURAL AND HAND DYABLE.



BAGGY + CREASED LOOK



oversized coat / Sackel

'old' + 'modern' 'uniform' or dress for fishing. similar to Richard Attenborough





CREATING A DRAPED CAPE EFFECT

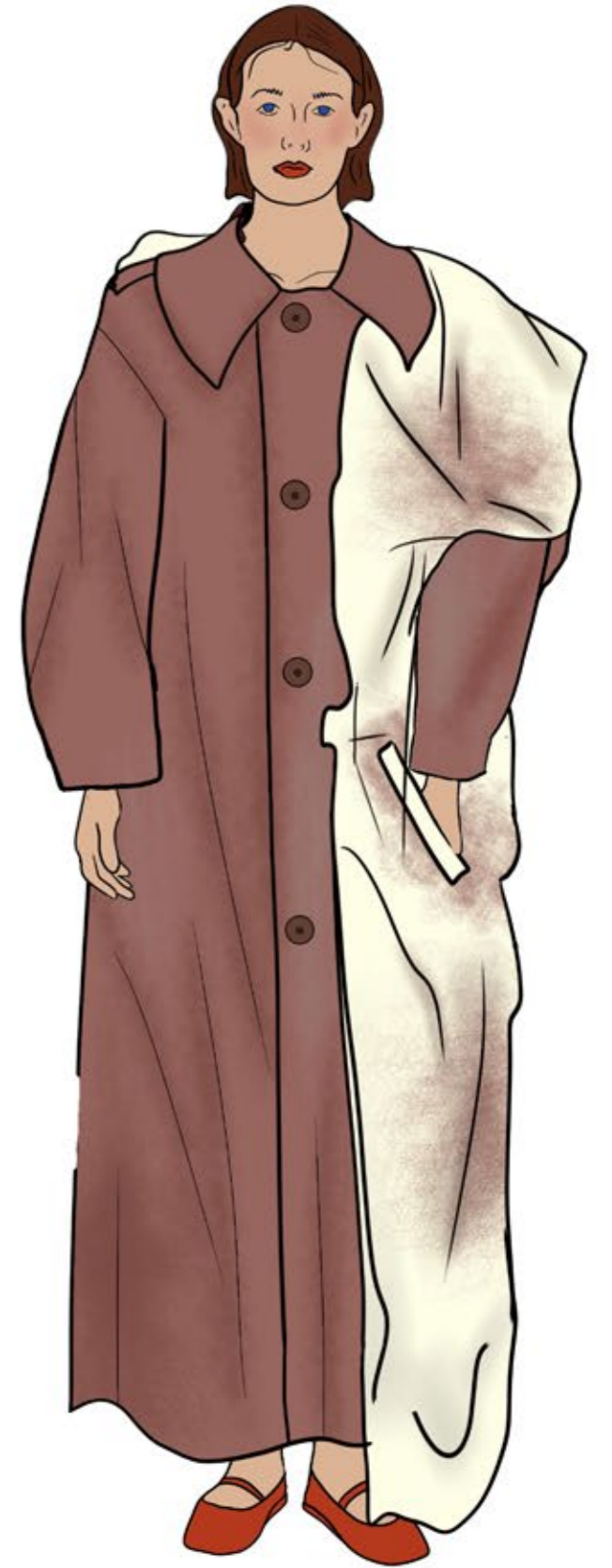
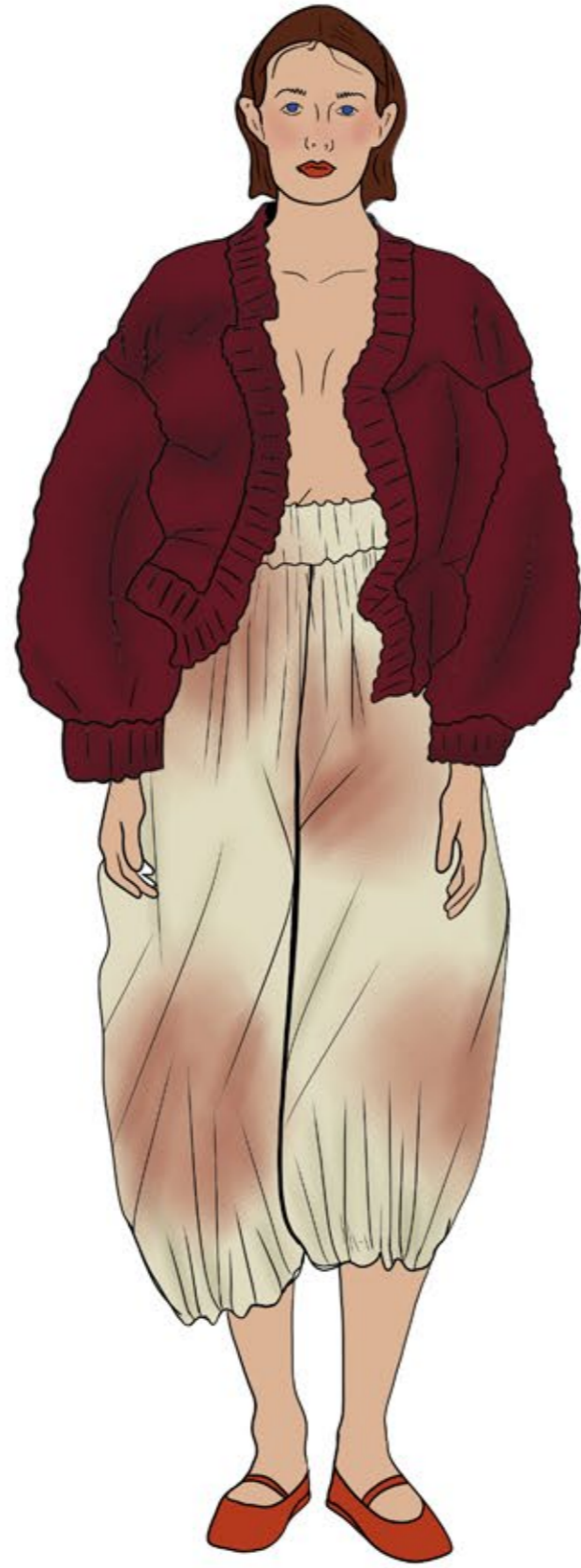


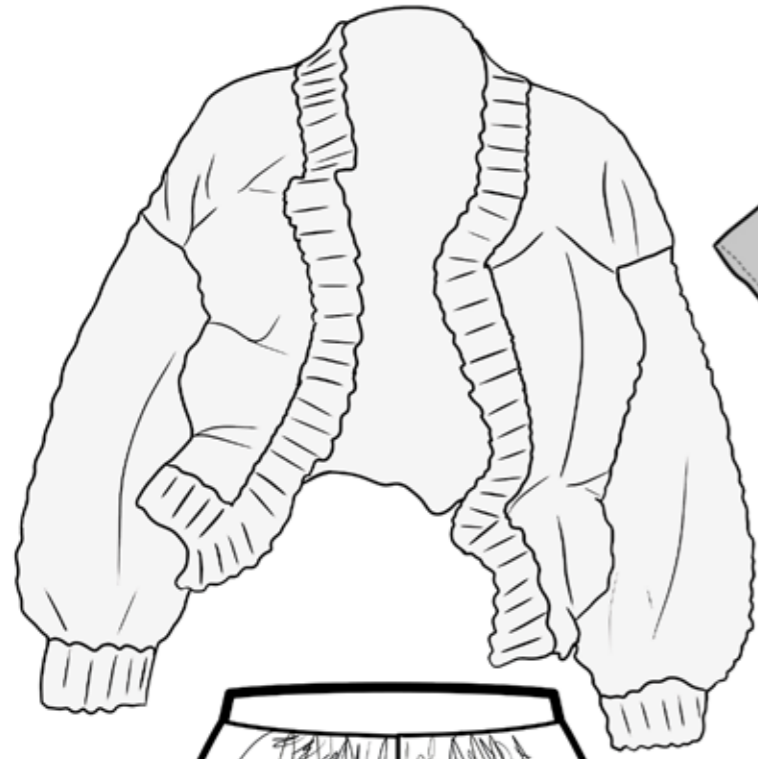


SHOWING THE USE OF HANDS WITH MANUAL LABOUR FOR TEXTILE WORKERS AND NURSES



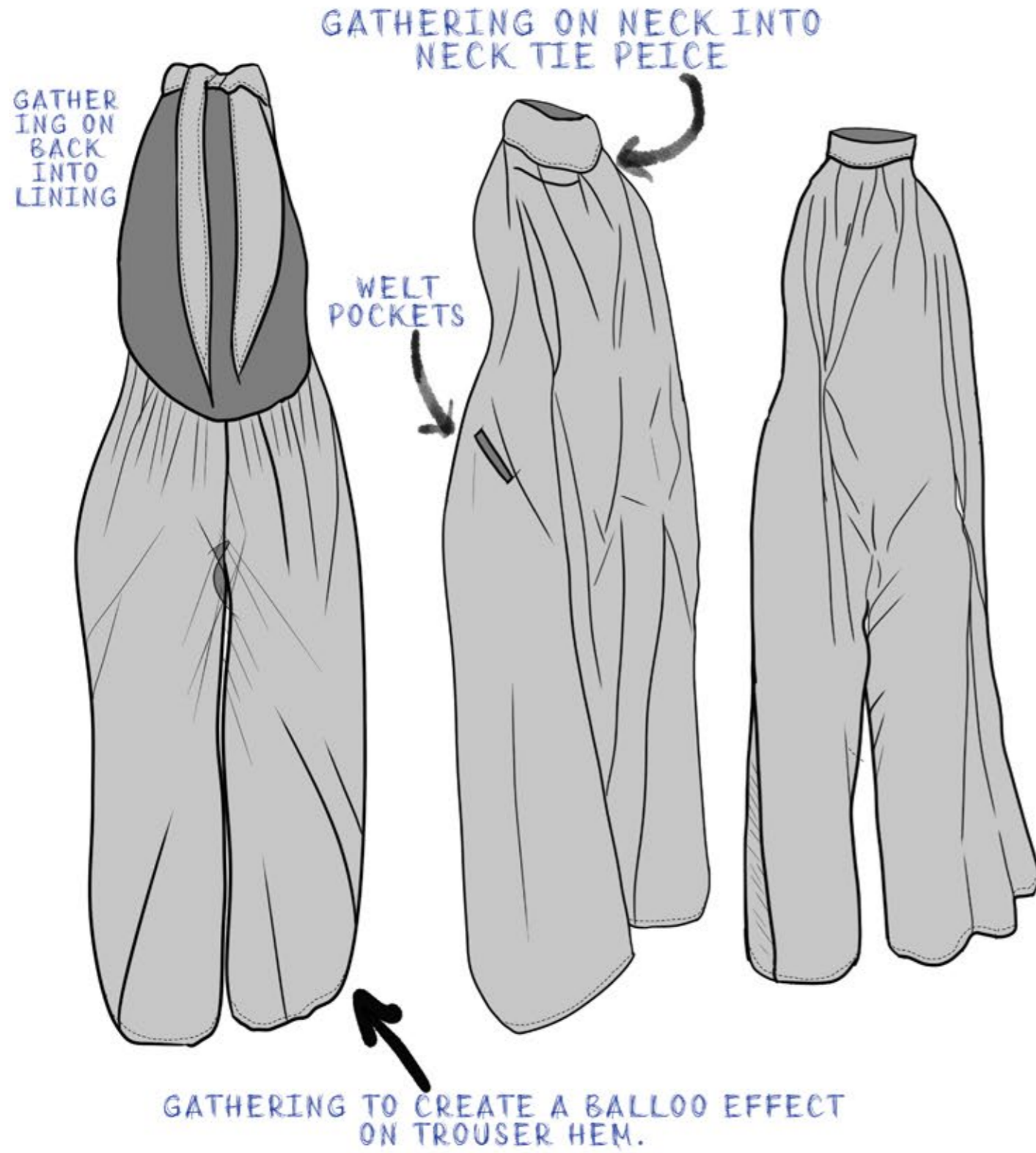
CREATING A TIE-DYE SPILL EFFECT WITH WINE AS A NATURAL DYE





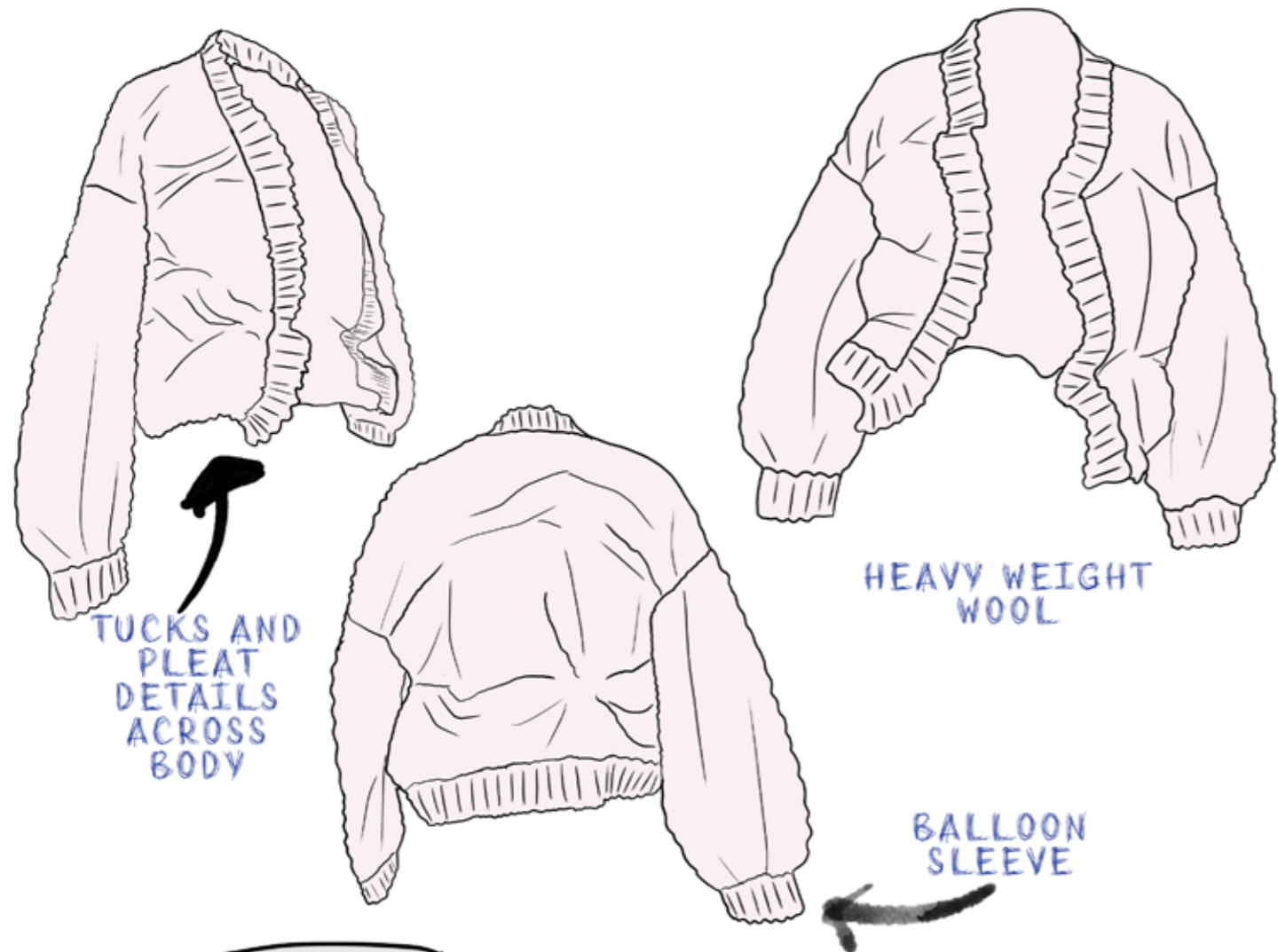
LOOK 1

VOLUMINOUS HALTER NECK- OPEN BACK
JUMPSUIT



LOOK 2

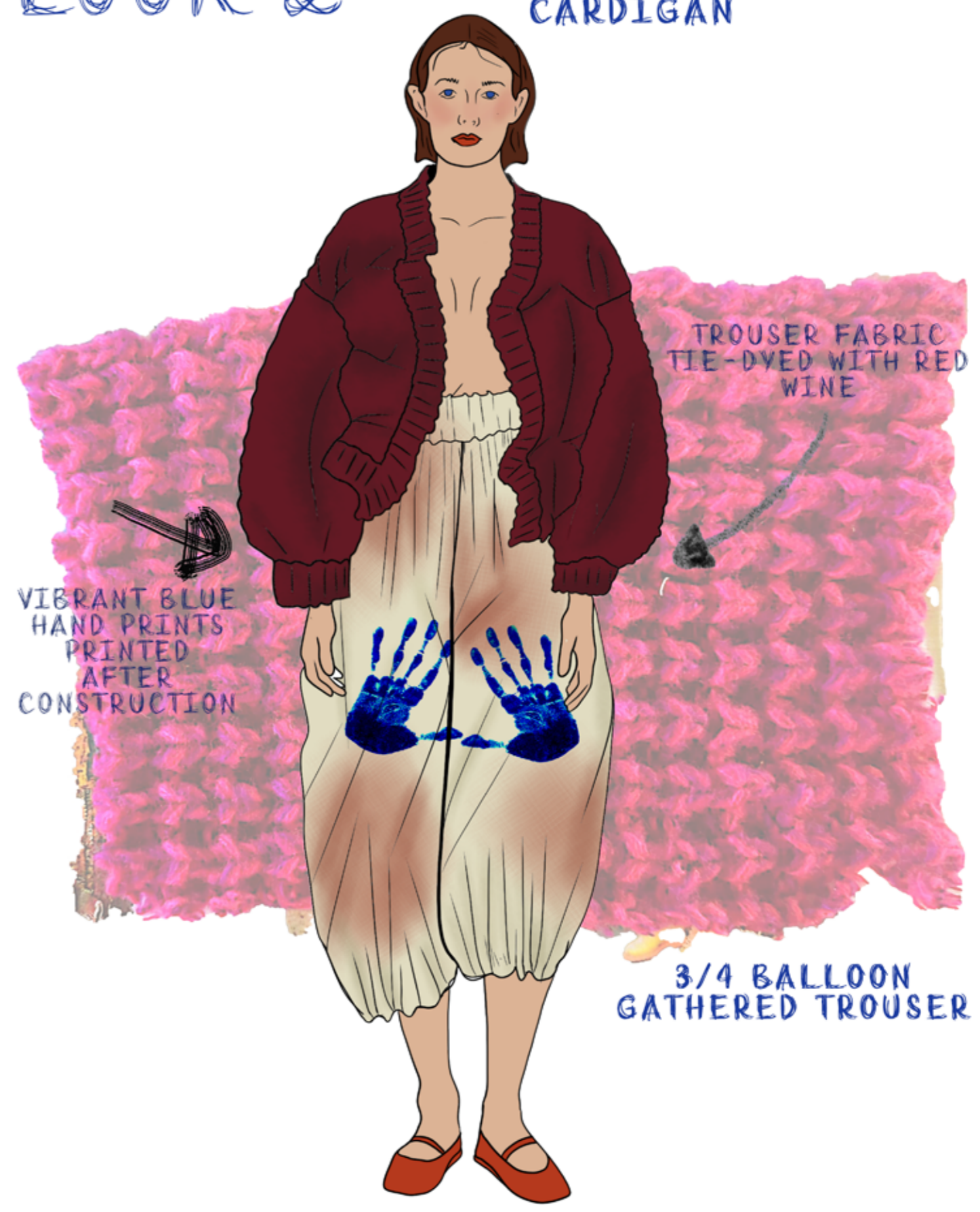
CROCHET TIGHT KNIT CARDIGAN



TUCKS AND PLEAT DETAILS ACROSS BODY

HEAVY WEIGHT WOOL

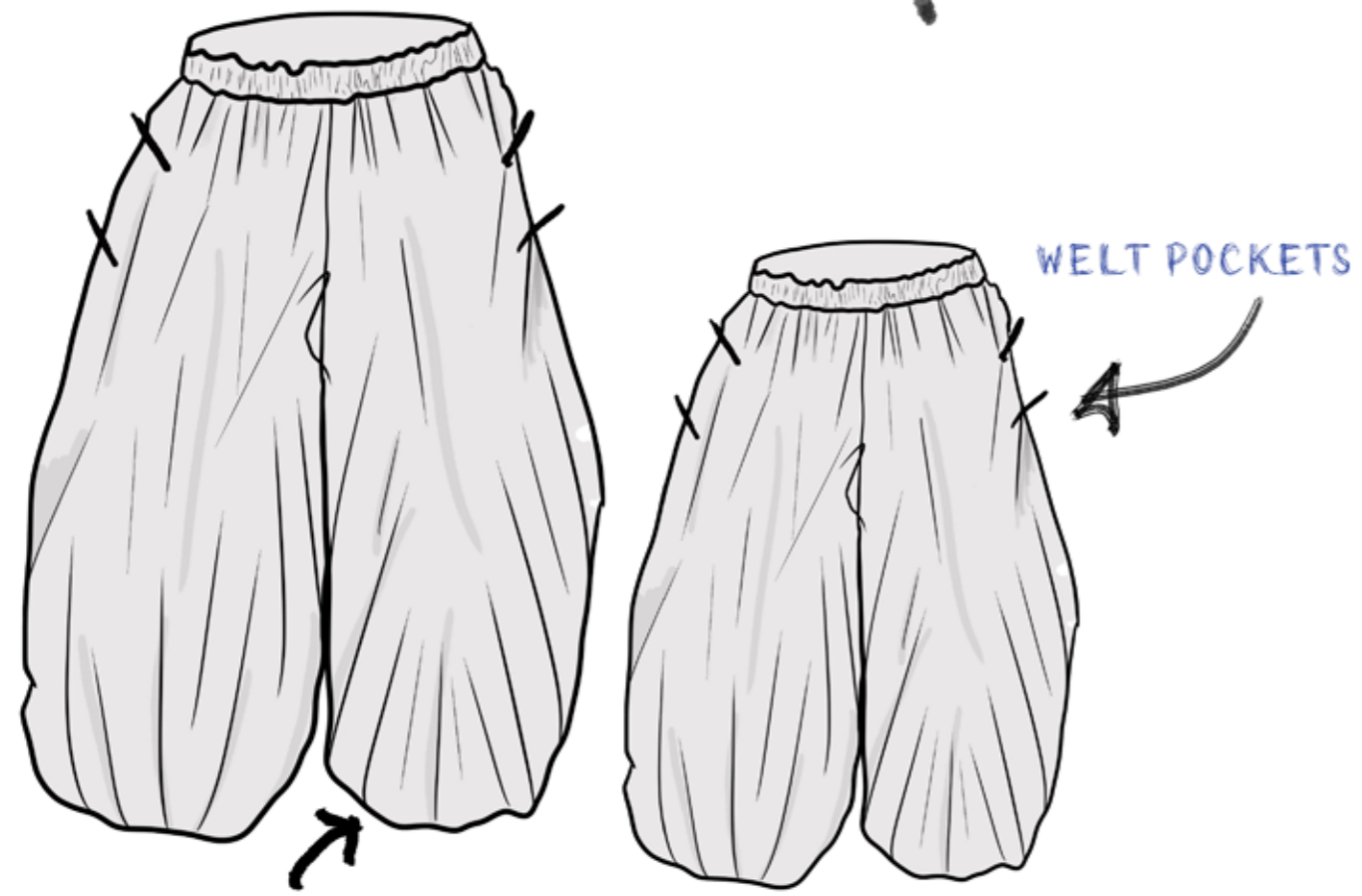
BALLOON SLEEVE



TROUSER FABRIC TIE-DYED WITH RED WINE

VIBRANT BLUE HAND PRINTS PRINTED AFTER CONSTRUCTION

3/4 BALLOON GATHERED TROUSER



WELT POCKETS

GATHERING ON HEM OF TROUSERS INTO A LINING

LOOK 3

2 PEICE VOLUMINOUS BALLOON SKIRT AND PLEATED DETAIL BLOUSE



GREATLY INSPIRED BY HUMAN TOUCH CLOTHING AND BLOCK PRINTING I WANT THE DYING AND HAND PRINT DETAILS TO BE UNIQUE TO EACH GARMENT. IN PRODUCTION I WANT TO BE UNIQUE EVERYTIME IT IS PRODUCED.

PLEATS PLACED ACROSS NECKLINE AND SHOULDER

OPEN BACK DETAIL, FASTENING AT NECKLINE

GATHERING AT WAISTBAND AND .

WELT POCKET

ELASTIC WAISTBAND TO ENHANCE GATHERING

GATHERING ACROSS HEM INTO LINIGN PEICE TO GIVE A BUBBLE EFFECT

SLIT DETAIL ON BACK HEM FOR MOVEMENT

